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action in which they accomplished their lives; or, it may be, did but find peace.

The author reviews briefly Chaldaea and Egypt. He discovers in Mesopotamia neither "a religion, a philosophy, or an ethical scheme that could lead the human spirit to freedom or peace", but in Egypt he finds in the symbolical and pictorial ménage of the dead Pharaohs an expression of a belief in life after death which helped to free mortals from fear of the unknown. It is true that the current belief seems to imply that the same caste condition was kept after death, but it had two comforting elements: any after-life was better than nothingness, and the better the Pharaoh the better the after-life for his ministers or his slaves.

The two chapters on China and India seem to the reviewer to have been written with great sympathy and care, but the basic idea of the one, Duty, and that of the other, the Annihilation of Individuality, will gain scant understanding in the Occidental mind. The *vita activa* of Confucius seems little more than a meticulously minute conformity to immemorial ceremonial, and the *vita contemplativa* reaction embodied by Lao Tzu only arrived, by a slightly different conception of the *Tao*, or Path, at virtue and character of a wholly passive, even quietistic sort. The Indian adjustment adds temperament to thought, for in one mood the Indians abhorred change, in another stability. The Absolute All-One of the Brahman and the Nought of the Buddhist are at opposite poles of thought and yet when attained are hardly distinguishable. The transmigration of souls, which we always attach to the Indian system of belief, is nothing more than their metaphysical solution of the way the indestructible element in man, which outlives his mortal clay but which needs pain or effacement or discipline throughout great periods of time, arrives at the point of ineffable rest and contentment, but, sadly enough, arrives with its power of sensation gone. But the idea of escape from the sorrows of the world is clearly seen in this Indian system of religious metaphysics, and there is insistence that a man can and must work out his own salvation.

With Zarathushtra and the Hebrew prophets we leave the passivists and come to the "fighting faiths". Zarathushtra, or Zoroaster, to win peace "required a god who could satisfy his intellect and moral consciousness". This god was Mazda, to whom he turned first in reflection and prayer, and to whom in belief of a divine call he consecrated his energies. But Zarathushtra's adjustment "was not peace, but freedom to fight for the faith in which he trusted". There is a lofty conception in his dualistic system of good and evil, and the spirituality and assurance of faith mark an advance in spiritual adjustment.

The chapter on the prophets of Israel is a catalogue of hopes and promises based on two distinct ideas concerning the redemption and restoration of Israel. The Roman legions laid the ghost of Jewish temporal

dominion; Christ was the fruit of Jewish religious fervor and spiritual regeneration. The Jews delivered the world but not themselves from bondage.

In Greek poetry Dr. Taylor finds the new adjustment to be that of the "heroic intelligence"; in Greek philosophy he finds it to be a

contentment springing from investigation and thought upon the world's origin and laws, rising with Plato and Aristotle to the sublimest satisfaction of consummate intellectual appetite, and narrowing later to a direct desire for peace of soul.

The chapter entitled Intermediaries is one of the best in the book. In it the author leads the reader through the self-reliant adjustment of Stoicism, through the highly ideal and the *carpe diem* manifestations of Epicureanism, the orgiastic rites of Cybele, the solar and terrestrial mysteries and the astral fatalism of Egypt, Syria, and Persia, through the philosophic-religious adjustment of Neoplatonism, and finally through the dialectic heterodoxies of Gnosticism, Arianism, and Manichaeism; all of them represent endeavors of mankind "to adjust himself with the divine and gain its support".

The whole book works up to the deliverance which comes through Christ. His adjustment, assurance, and salvation consummate themselves "in the life of God and in the salvation of men, through the divine love and the imparting of life through love's sanctifying truth". The chapters on Paul and Augustine elaborate the Christian adjustment, that deliverance which is the promise of Eternal Life. That is the *summum bonum*, "the perfect end, the peace of God".

The last chapter, "The Arrows are beyond Thee", is a resumé of the whole book. It emphasizes the innate need of man for peace and happiness, his endeavors towards, and his attainments of, those ends. In all cases faith and works have been of great avail.

The entire book is quiet and reverent in tone, and seems to imply that the Christian adjustment has touched the *meta ultima*. The undertone of discontent that the reviewer seems to hear may perhaps disquiet the eternal pacifist, but should only be a Tyrtæan melody to the militant.

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RALPH VAN DEMAN MAGOFFIN.

Greek and Roman Portraits. By Dr. Anton Hekler. New York: G. P. Putnam's Sons (1912). Pp. xliii+335. Originally \$7.50. Special Price, \$2.50.

Interest in the literary or mechanical productions of an individual is always increased, whether by way of approval or disapproval, through acquaintance with the personality of the author. A book of merit published anonymously arouses intense curiosity as to the identity of the writer, as conversely the works of a famous author are expectantly awaited for the revelations they may give of a noted individuality. Man expresses himself in his works; knowledge of the man connotes a better understanding of the works,

as familiarity with the works provides a basis for the interpretation of the man. The world has been searched again and again for every scrap of information on the life of Shakespeare, and each portrait with a claim to approximate genuineness is greatly valued. The importance of injecting the personality of the author into the works of the Greeks and the Romans has long been recognized, even though Phidias may have been punished for putting his portrait on the shield of the Parthenos; and on the literary side as early as the fourth century Aristotle did not scorn to write books on the lives of poets and philosophers, which undoubtedly served as models for the great output of such literature by the Alexandrian schoolmen.

It is a truism to state that the features of an individual furnish the key to his character, yet modern interest in the subject of Greek and Roman portraits is a comparatively recent development, as is indicated by the bibliography on antique portraits published by Dr. Hekler on page xliii. Since 1891, however, the beautiful plates issued by Brunn, Arndt and Bruckmann have been appearing periodically, and with the 970 numbers thus far published offer a wealth of material for acquaintance and familiarity with the features of Greeks and Romans, men and women, known and unknown, of all ranks and classes. On the basis of this expensive, monumental work, with a generous use of other sources, Dr. Hekler has made a selection of 311 plates, showing in all 518 illustrations. The reproductions are good, the size is convenient, and the cost is low, so that classical teachers should acquire this book and use the illustrations freely in class-room work.

The Introduction discusses the history of the development of the art of portraiture from its inception with the representations of types among the early Greeks, through the gradual emergence of the portrayal of individualistic traits, usually of an ennobled and beautified character, at the end of the fifth and the beginning of the fourth century, to the triumph of the accurate representation of nature after the time of Alexander the Great, under the influence of the works of Lysippos. Then follows in section VI (page xxv) a statement of the differences between the Greek and the Roman conception of the art. The important factors in the Roman interpretation of portraiture were the "ethical vigour and the sober earnestness of the expression", while the Greeks rather emphasized the spiritual and intellectual elements, but "the Roman portrait is directly related to the Greek, there is no breach of continuity, but a perfectly organic development". Among the Romans two main periods are indicated, with the division falling in the Flavian-Trajan era, which was distinguished from the earlier period by the increased size of the busts and by greater "vitality" and "directness" of expression.

The substance of this introductory outline of the development of portraiture is satisfactory, but the

style in which it is written is complicated and cumbersome. The book is a translation, of which the original is *Die Bildniskunst der Griechen und Römer*, 311 Tafeln mit 518 Abbildungen und 19 Textillustrationen, herausgegeben von Anton Hekler (Stuttgart, Verlag von Julius Hoffman, 1912). In spite of the name of G. P. Putnam's Sons on the title page the English edition also was printed in Stuttgart, which explains, though it does not excuse, the frequent errors in English forms and spelling. Nowhere is it stated that the book is a translation, nor is mention anywhere made of the translator: so it must be assumed that the author himself is responsible for the English version, which obviously could not have been written by anyone native to the English tongue. On every page may be found specimens of this foreign English, of which a few examples are here quoted: xiii, "a peaceful architectonic feeling informs the whole structure of the head" ("welch beruhigendes architektonisches Gefühl im Aufbau des ganzen Gesichtes!"); xxix, "the thick, fleshy cheeks, and the well-kept hair arranged in a roll over the forehead, are treated with a laconic, conscientious dryness and tightness" ("die fleischigen, dicken Wangen und die sauberen, ordentlich gekämmten Haare mit dem breiten Haarknoten über der Stirne sind mit knapper, trockener Sorgfältigkeit behandelt"); xxx, "the academic subtlety and conscientious dryness of the execution agree admirably with the physical characteristics" ("zu dieser psychischen Charakteristik passt die akademische Feinheit und gewissenhafte Trockenheit der künstlerischen Ausführung vorzüglich"); xxxi, "the curt, conscientious dryness of the modelling enhances the poignant impressiveness of the work" ("die knappe, gewissenhafte Trockenheit des Formenvortrags verstärkt noch den tiefgehenden Eindruck"). These illustrations could be matched from almost every page, but it is useless to cite additional examples, as it is superfluous to mention any of the innumerable instances of incorrect and incomprehensible English in the use of single words and phrases.

Attention, however, must be called to another serious defect of the work, that is, the lack of a general index. At the end of the book is given a list of the plates, with a very brief statement in each case, comprising chiefly the publications where the statues cited have appeared; following this list and concluding the book is an index of places where the sculptures are at present located. There is thus no means furnished for finding readily a specific portrait that may be desired. But in spite of these criticisms the fact remains that the heads are here reproduced in a cheap accessible form and that the plates are good, and these are the most essential qualities demanded of a work on Greek and Roman portraits.

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